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ABSTRACT

Although it is not yet common practice, case studies are beginning to be used in undergraduate music methods classes. One fruitful approach is the use of case studies as a means of nurturing reflective practice through cooperative learning activities. This paper describes and presents support for the case method of instruction through a review of the music education and educational research and scholarship relating to the case method in teacher education. The paper points out that several music educators have developed casebooks for use in music education methods courses and that several educational researchers have designed research studies to examine and document the outcomes of the case method. It also notes that for music education researchers to engage in case development research projects, these projects will need to be recognized as scholarly contributions, particularly regarding tenure and promotion. The paper suggests that formation of a "Case Method in Music Education" Special Research Group as a branch of the Society for Research in Music Education may provide a forum for discussion of the case method in music, the development of music education case literature, and the dissemination of research results regarding the case method. It cites several centers for case method research and development in teacher education. The paper suggests that case study research which looks in depth at one music class setting or one music teacher may add to the knowledge base for successful music teaching; research is also needed in the area of implementation and effect of the use of the case method in music education methods courses. (Contains 61 references.) (BT)

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"The Case Method and Teacher Education in the Arts"

Dr. Colleen Conway, Michigan State University

Roundtable Outline

I. Introductions, Personal Orientation

II. What is the "Case Method" of Instruction?

III. Case Resources in Music Education

IV. Case Resources in Teacher Education

V. Case Development Projects

VI. Voices of Experience with Case Methods in Arts Education Courses

VII. Considerations for the Profession

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Colleen Conway

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The Case Method and Music Teacher Education in the Arts

Most music teacher educators agree that one of the most important links in the improvement of music education is the preservice preparation of music teachers (Brand, 1993; Hope, 1995; MENC, 1996; and Watkins, 1992). Much of the music teacher education literature suggests the need for change in the preservice curriculum often centered around the need to better integrate theory and practice in music teacher education (Elliott, 1992; Harwood, 1993; Leonhard, 1985; Meske, 1985; and Reimer, 1993) and the need to teach reflective thinking skills in music education courses (Apfelstadt, 1996; Brinkman, 1995; and Gromko, 1995). To integrate theory and practice and incorporate reflective thinking skills in the music education curricula, innovative approaches to music teacher education which are grounded in reflective thinking, problem-solving, and practical applications of knowledge need to be explored.

With undergraduate curricula requirements already often exceeding state credit limits, new music teacher education approaches need to be integrated into the existing curricula (Shuler, 1995; Wing, 1993). Thus, music education methods courses present a logical place to begin to implement new teacher education approaches. One of the emerging trends in teacher education which may address the need for innovative music education methods course pedagogy is the use of the case method of instruction (Atterbury, 1994; MENC, 1987; and Robbins,1993). Richardson (1997) suggests that: "Although it is not yet common practice, case studies are beginning to be used in undergraduate music methods classes. One particularly fruitful approach is the use of case studies as a means of nurturing reflective practice through cooperative learning activities." (p. 17). The purpose of this paper is to describe and present support for the case method of instruction through a review of the music education and educational research and scholarship relating to the case method in teacher education. Conclusions will be made based on the review and suggestions will be made for music teacher education practice and research.

What is the "Case Method" of Instruction?

The case method of instruction used in teacher education includes a variety of approaches to preparing future teachers using cases or stories of teachers in real or fictional settings as prompts for student discussion and reflection. L. Shulman (1992) suggests that: "case methods are expected to be more engaging, more demanding, more intellectually exciting and stimulating, more likely to

bridge the vast chasm between principle and practice and more likely to help neophytes to learn to 'think like a teacher'" (p. 1) than traditional methods of teaching (e.g. lecture teaching methods, class discussion of text book material, and multiple-choice and/or short answer assessment methods).

The value of the case method and the various goals of the case method have been discussed at length in teacher education literature (Carter, 1989; Carter & Unklesbay, 1989; Doyle ,1990; Harrington & Garrison, 1992; Merseth, 1991a, 1991b, 1996; McAninch,1993; and Wassermann,1994). All of these educators support the case method in teacher education for the following reasons: (a) Cases may help students to develop skills of critical analysis and problem solving, (b) Case-based instruction encourages reflective practice and deliberate action, (c) Cases help students gain familiarity with analysis and action in complex situations that may not represent a perfect match between theory and practice, (d) Case-based instruction involves students in their own learning, and (e) the Case method promotes the creation of a community of learners.

J. Shulman (1992) is a valuable resource for anyone interested in the case method and teacher education. The book includes chapters authored by teacher educators discussing a wide variety of uses for cases in teacher education and describing several case method projects. The forward by Gary Sykes suggests that "Today, knowledge represented in well-rendered cases enjoys increased status, and cases appear to be a most promising form for representing and conveying knowledge about teaching" (p. viii). J. Shulman states that the case method is a useful response by teacher educators to the growing concern that there is a need to bridge the gap between theory and practice. The first chapter by Lee Shulman presents a framework for thinking about case-based teaching and includes definitions of case and its derivatives - case materials, casebook, and case method. This book also provides several important models for cases, suggestions for case uses, and guidelines for writing cases.

Case Method Research and Scholarship in Music Education

Several music educators have developed casebooks for use in music education methods courses (Atterbury & Richardson, 1995a, 1995b; Conway, 1997; and Thaller, Finfrock & Bononi, 1993). In addition to these descriptions of case development projects, music educators have written about the use and value of the case method in music education (Jordon, 1989; Richardson, 1997;

and Wing, 1996).

The Atterbury and Richardson (1995) case method project resulted in a textbook and an instructor's manual for use in general music methods courses which is based on the case method approach. Each chapter in the book begins with a case study portraying a beginning general music teacher who meets a dilemma related to the chapter content. The case study is followed by cooperative learning tasks which are intended to give undergraduates an opportunity to reflect on the experiences of the case study. The cases used in this textbook were developed and created based on the collective teaching experience of the authors, both of whom are experienced music educators. Atterbury and Richardson use this format for an undergraduate methods course text because they feel that methods course students need to experience the types of classroom activities which teacher educators are encouraging them to use in their own teaching: "Cooperative learning experiences are essential in contemporary teacher preparation if undergraduates are to become comfortable and familiar with this important instructional strategy" (p. xvi). Richardson (1997) includes several of the cases from the Atterbury and Richardson (1995) text and further supports the use of the case method for teaching reflection in undergraduate methods courses.

Conway (1997) developed a casebook for instrumental music education methods courses based on classroom observations and interviews with four experienced instrumental music teachers. Analysis of this data resulted in the following instrumental music case and teacher decision areas represented in the casebook: lesson and rehearsal schedule logistics; large group rehearsals, rehearsal pacing and classroom management; decisions regarding curricula; motivation; assessment and grading; program organization; teaching group lessons; musicianship skills; recruitment and selection into the program; teaching in several buildings; choosing literature; creating a balanced instrumentation; and relationships with students. The casebook includes: ten teacher decision areas which contain several short teaching cases; three cases specific to elementary instrumental music; two cases specific to middle school instrumental music; one case specific to a high school instrumental music setting; and "Case Discussion Questions for Preservice Teachers" at the end of each case.

Thaller, Finfrock, & Bononi (1993) developed cases for use in music teacher preparation as part of a project which set out to describe how preservice and inservice music teachers think about

music teaching. Cases were based on videotapes of four music teachers (general, choral, band, and orchestra from all levels elementary through high school) during regularly scheduled music classes. After the videotaping, interviews were conducted with the inservice teachers regarding reflections of their teaching. Another source of data for the creation of the case studies were journal entries provided by preservice teachers who had observed several of the experienced teacher video-taping sessions and watched several of the completed video-tapes.

Case themes which were identified through analysis of this data include: classroom management techniques; sequencing instruction; modeling; student evaluation; and rapport. The five cases which have been produced through this project so far consist of videotape clips of actual teaching and written material designed to stimulate student thinking. As this project continues at the University of Cincinnati, these researchers suggest that the creation of new case studies is imperative for music teacher training.

Wing (1996) supports the use of the case method in music teacher education and discusses her work on the project by Thaller, Finfrock & Bononi (1993) in developing cases for use with music teachers. She includes a model of the relationships between inservice teachers, preservice teachers, the case study project at the University of Cincinnati, and music teacher education. Wing discusses the challenges in trying to create cases that encourage thinking and problem-solving and not merely "right-answer" oriented responses. She concludes by encouraging the music teacher education profession to continue to search for, develop and work with instructional approaches which will invite reflection and thinking.

Jordon (1989) discusses the use of the case study for teaching purposes as a research design in music education. He suggests that the formation of a unified case study approach may be valuable in teacher education and will assist the music education profession in further defining itself as a profession. Jordon sees the need for documentation of practice to enrich and validate the new content identified by other types of research. He describes several designs for case studies including: short term case studies which describe issues of teaching style and interactions within a single classroom; and longitudinal case studies which document department or school wide issues.

Jordon encourages the use of cases in preservice teacher education courses. He states that this design "provides a dynamic vehicle for classroom presentation, discussion, inferential thinking and

problem-solving" (p. 57). In addition to his descriptions of cases, Jordon provides suggestions for how to use the case method with students and recommends that the case study become a central research design in music education. He adds that: "Experimental research will continue to provide valuable information as to soundness of method with respect to effective teaching and learning. While method is important, music education cannot survive as a technocratic process without documentation of the soul of the classroom experience" (p. 58).

The music teacher education profession has just begun through the literature cited here to explore the possibilities of the case method in music teacher education. However, as with many innovations in education, literature from other fields in the educational arena may provide valuable insights for music teacher education. Although there is not a great deal of literature in music education and the case method, there is considerable research on the case method which may be found in the general teacher education literature. Merseth (1996) provides a comprehensive review of much of the case method literature in teacher education. A sample of this literature which relates most closely to music teacher education is cited here.

Casebooks for Teacher Education

There are various casebook models and differing purposes for casebooks represented in the teacher education literature which may be used in music teacher education courses as well. Greenwood & Parkay (1989) created 30 cases from survey data supplied by teachers in six states regarding their "most troublesome" or "most enduring" teaching situations. They state their purpose as: "To provide students with an opportunity to strengthen their understanding of theoretical and conceptual knowledge by applying it to the resolution of realistic teaching situations and to become metacognitive (i.e. to develop self-awareness) about their professional decision making" (p. ix). The purpose of Broudy's (1990) case development project was to identify standard problems in the teaching profession; to provide video case presentations of some of these problems; and to prepare research-based instructional materials for studying these cases.

Schon (1991) edited a casebook for use in teacher-education courses which included case examples of reflection in and on practice. Silverman, Welty and Lyons' (1991, 1992) casebook includes 28 cases organized into the following categories: classroom management, learning, effective teaching, diversity, evaluation, and contemporary teaching issues. The instructor's

manual includes a matrix which lines up each case with the appropriate chapter in eight textbooks widely used in educational psychology and methods courses. Merseth (1998) is currently in press and will represent research-based cases for use in teacher education. Each of these casebooks are designed for use in teacher education in order to promote reflection and bridge the gap between theory and practice in education and may be used in music education methods courses as well.

Other casebooks have been designed for a specific student population or a specific content are. Madsen and Madsen (1981) include cases created to teach classroom management and discipline skills. Shulman and Colbert (1987) was designed to highlight issues that reflect the complexity of the mentor-teacher role. Shulman and Colbert (1988) and Kowalski, Weaver and Nelson (1990) is geared towards beginning classroom teachers. Shulman and Mesa-Bains (1993) and Mesa-Bains and Shulman (1994) included 13 teacher-written cases dealing with diversity in the classroom. Wassermann (1993) and Barnes, Christensen and Hansen (1994) are casebooks for teacher education directed towards those persons interested in learning to teach with cases. Some of the cases in these casebooks may be useful in music teacher education. More importantly, however, the designs used to develop the cases and the various formats of the casebooks are important models for music teacher educators interested in case development and the case method.

"Voices of Experience": The Use of the Case Method

Several teacher educators have described their work with specific cases in teacher education methods courses. These writers share "lessons learned" regarding the successful implementation of a case method approach in teacher education. Merseth (1990) and its reprint Merseth (1992) discusses the use of a specific teaching case entitled "It Ain't Fair" with preservice teachers and beginning teachers at Harvard University and the University of California, Riverside. Boyce (1992) describes the use of a case study approach in physical education teacher education. She concludes based on her experience with the case method that "the case-method approach can bridge the gap between information/theory obtained through class lectures and the application of theory/information through class discussion of a case" (p. 20).

Carter (1992) describes the development and use of a case which is one of six developed and used by her to describe the different ways that teachers understand their task of managing classrooms. Grant (1992) reports on the challenges of successfully incorporating the case method

into teacher education courses. His analysis of student work with cases revealed that, although the students were able to recognize and describe the generic pedagogical skills for teaching critical thinking (the overall purpose of the case), students were not able to discuss many of the other complexities of the case. Grant felt that his students did not understand the complexity of any teaching context. His conclusions based on his experience with the case method include the following:

> I believe case methods have the potential to make a major contribution to this redesign (the redesign of teacher education). But their contribution, as my experience has suggested, is not easily achieved. It requires our dedication to documenting the varied work of wise practitioners. It requires our deep understanding of the relations between case writing and case methods. It requires our best understanding of the complexities of learning to teach. In short, it requires of best thinking, our utmost care, and our constant vigilance. (p. 225)

Kleinfeld (1992) describes her use of a specific case entitled "The Malaise of the Spirit" in a teacher preparation program in Alaska. She says that her students feel that cases provide them with real experiences more so than other teaching materials. Wilson (1992) shares her experiences using the case method in a graduate course at Michigan State University entitled "Exploring Teaching." She concludes by suggesting that teacher educators need to think about not only what can be learned from cases, but when can it be learned. Her experience with cases has suggested that some students are not ready to understand the complexities of teaching until they have had to struggle with some of the same issues in a field experience setting. Case study can not be a substitute for field experience. However, it can be an important preparation for these experiences.

Rosaen & Wilson (1995) describe their work with the case method in a graduate course entitled "The Curriculum and Pedagogy of Teacher Education" at Michigan State University. Conclusions and recommendations based on this project include that this project itself really serves as a case for other teacher educators and that is one of the most valuable components of the case method - one case is a catalyst for the next. Benham (1996) describes the use of the case method in a graduate course on school change entitled "Planning Change in K-12 Education" taught at Michigan State University, East Lansing. Her conclusions based on her experiences with the case method include: "I believe that the process of practitioner-written cases creates a set of learning experiences for professional adults that allow them the opportunity to come to their own learning from their own expertise level, needs, and perceptions. This method of learning (the case method) begins with

'where the student is at' and sees that the real work of teaching begins with 'self-learning'" (p. 134). Although there has not been as much research and experimentation with case methodology in music teacher education, music teacher educators may wish to consider these experiences of classroom teacher educators regarding the use of the case method.

What Teacher Education Research Has Revealed Regarding the Case Method of Instruction

Several educational researchers have designed research studies to examine and document the outcomes of the case method. Harrington, Quinn-Leering & Hodson (1996) reviewed and coded the teaching case analyses written by 21 students enrolled in a course entitled "Teaching in the Elementary School" at the University of Michigan. The purpose of their study was to determine if students' case analyses could be used to gain insight into specific aspects of critical reflection. Their results indicated the following: students' written analyses of dilemma-based cases can be used to provide information on critical reflection; many aspects of reflection are present in students' written analyses; students (prospective teachers) are able to recognize and describe the multidimensional nature of the educational process; and students are able to problem-solve and suggest courses of action for sample cases.

Using two groups students (a control and a treatment group) enrolled in two music and mainstreaming courses, both taught by her, Tillman (1992) examined whether the case method pedagogy used to teach the treatment group resulted in differences in students' achievement of course content; written analyses of problem cases; opinions regarding mainstreaming; and perception of their learning experiences in the course when compared with a group taught by lecture-discussion method. Her results indicate the following: there were no statistically significant differences between treatment and control groups in knowledge of course content; the treatment group scored higher in the problem-solving activities in three areas (perspectives/concerns for persons in the case, knowledge used to resolve the case, and forming premature conclusions in resolving the case); the treatment group supported full-time mainstreaming more than the control groups; and there were no statistically significant differences between the two groups on the course evaluation instrument. In her conclusions, Tillman suggests that there is some evidence that the case method is worthy of consideration by teacher educators. She also presents some of the challenges inherent in the use of the case method such as: case development, case selection and

case teaching.

Levin (1993) designed an empirical study in order to investigate whether discussion is a crucial variable in teachers' learning from cases. Her design included an experimental group which read, discussed and wrote analyses of cases, and a control group which read and wrote only. Both groups included teachers with varying levels of experience. Final case analyses were collected from both groups and scored using "a holistic scoring rubric designed to reflect the quality, completeness, and elaboration of participants' analyses of the cases" (p. 1). Levin's results indicated the following: on the original writing, experienced teachers scored higher than less experienced teachers; on the second writing, the average score of the experimental (discussion) group was higher than that of the control group (no discussion); on the third writing, the experienced teachers scored slightly higher than the less experienced teachers but there was no significant difference between the experimental and the control groups overall.

In addition to collecting quantitative data, Levin completed qualitative analyses of each participant's writing. This analyses suggested that discussion did effect the decision-making and thinking of the teachers. Based on her analyses and on conclusions drawn by the participants in their testimonials, Levin concludes that "At least for participants in this study, it appeared that reading, writing, and discussing the Nan Miller case did have an effect on the quality, form, and other content of teachers' thinking about this case, compared to their understanding of those teachers who only read and wrote about it" (p. 204). Levin suggests that the examination of the benefits of case-based teaching and the development of cases for use in education are areas of research which should be continually explored. All of these case method in teacher education research studies support the continued exploration of this approach to teacher education.

Recommendations for Music Teacher Education Practice

Jordon (1989) suggests that,

> Case studies become the central educational design in both undergraduate and graduate music education programs. Institutions should require degree candidates to write either the traditional thesis or a case study. The minimum requirements for the granting of a masters degree in music education should be the completion of case study in the candidate's discipline. Such a procedure would then begin to provide each institution and the emerging profession at large with a knowledge base for teaching others how to teach. (p. 58)

Although this practice is not yet common in music teacher education programs, music education

students are often required to do classroom observations during their preservice training. The actual writing of a case based on these observations would heighten and bring more meaning to the observation experience in addition to providing documentation of that observation for fellow students to read and discuss. Many undergraduate and graduate programs require or suggest a senior or graduate thesis in music education. The development of a case study based on the practice of an expert teacher would be a wonderful option for this type of undergraduate or graduate thesis providing valuable classroom research experience for the student as well as a useful product for the music education profession.

Several of the educational writers who discuss case development and research suggest that one of the challenges in case method development is that case method research and other research relating to pedagogy is not yet viewed by University administrations and tenure committees as a scholarly contribution to research (Merseth, 1991; Tillman, 1992). Merseth suggests that,

> Institutional support must translate into systems of promotion and tenure. The obvious point is that cases will not succeed in institutions that do not value and reward good teaching. This, in turn, implies more sophisticated and subtle forms of evaluating college teaching. It also suggests that the typical emphasis on research (to the diminution of teaching) in the higher education reward and promotion process compels reexamination. Research and teaching can no longer be engaged in a zero-sum game, like two children on a teeter-totter with one up while the other is down. Both must be seen as critically important to the success of the academy. (p. 24)

In order for music education researchers to engage in case development research projects, higher education institutions will need to recognize these projects as scholarly contributions, particularly with regards to tenure and promotion. In addition, institutional support is needed for the preparation of college teachers for the use of the case method. An institutionally supported symposium or conference on the use of the case method in music teacher education would be useful for the continued improvement and advancement of music teacher education.

The formation of a "Case Method in Music Education" Special Research Interest Group (SRIG) as a branch of the Society for Research in Music Education may provide a forum for the discussion of the case method in music, the development of music education case literature and the dissemination of research results regarding the case method. In the teacher education field there are several centers for case method research and development including: The Institute for Case Development directed by Judith H. Shulman at the Far West Laboratory for Educational Research

and Development; The Case Clearinghouse at the Harvard Business School; The Roderick MacDougall Center for Case Development and Teaching directed by Katherine Merseth in the Graduate School of Education at Harvard University; The Center for Case Development at Pace University directed by Rita Silverman and Bill Welty; The International Case Clearinghouse in Ontario, Canada; and The Case Clearinghouse at the School of Education of Simon Fraser University directed by Selma Wassermann.

Suggestions for the Music Teacher Education Research Community

Modeled after Shulman & Colbert (1987, 1988), Shulman & Mesa-Bains (1993), and Mesa-Bains & Shulman (1994) regarding cases for specific populations, it may be valuable for music education researchers to develop casebooks which are specific to certain music teacher populations (i.e. "A Casebook for Music Teachers in Urban Schools," "A Casebook for the Instrumental Music Teacher Working with Strings and Winds," "A Casebook for the Rural Instrumental Music Teacher Working in Grades Five Through Twelve," etc.).

Case study research which looks in depth at one music class setting or one music teacher may add to the knowledge base regarding what music teachers need to know to be successful. Several educational casebooks have been created based on survey data (Broudy, 1990; Greenwood and Parkay, 1989; and Kowalski, Weaver & Nelson, 1990). An experienced music educator, writer and researcher may be able to create useful cases based on survey data collected from large groups of music teachers. This type of design would allow for greater generalizability regarding teacher knowledge and decision-making skills needed in a large number of music instructional settings.

Research is needed in the area of implementation and effect of the use of the case method in music education methods courses. Studies which explore student reflection and measure learning in the area of decision-making and problem-solving are difficult to design but would provide invaluable information to the music teacher education profession.

It is hoped that the case method information shared through this review will encourage members of the music teacher education community to: (a).Make use of the casebooks available in teacher education; (b) begin to further explore case development and case writing projects with undergraduate and graduate music education students; (c) design research which will document the use of the case method in music teacher education; (d) design research to examine the outcomes of

the use of the case method; and (e) continue to consider innovative case method research and pedagogical research as important research areas in music education.

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